

pie can be made of a tin basin covered with brown paper. Humpty's wall may be built from paper over a couple of orange boxes or even over a chair. Mother Hubbard's cupboard may be an orange crate painted brown.

VIRGINIA BUCHANAN

THE VIRGINIA FEDERATION OF MUSIC CLUBS

THE primary reason for the existence of the Federation is to create a musical environment for our children and our children's children. Plans toward that purpose resolve into several main objectives: to encourage music in the home; to secure a state supervisor of music, with music an accredited school subject; to better the music in churches and Sunday schools, and acquaint our young people with the best sacred music; to establish a self-sustaining loan fund by which talented but needy Virginia students may secure their musical education, to raise artistic and professional standards for music teachers and performers; to encourage native singers, performers, or composers, junior or senior; to aid national musical undertakings, particularly the establishment of the MacDowell Colony for American creative art; and finally, to establish for Virginia an annual choral, or music festival, in which the whole state shall participate.

Now, how to go about all this?

We begin at home, by encouraging family music or neighborhood ensembles. "Home Music" contests, wherein family groups contest against each other, have helped to arouse interest in home music. A booklet is in preparation which shall include compositions in combinations of all kinds for family use or small ensembles, with prices, publishers, and many suggestions.

We are trying to arouse a state-wide demand for music to be included in our pub-

lic school system. To help arouse interest, we ask clubs to sponsor county public school choral contests, local music supervisors, music appreciation classes, music memory contests, radio programs; and are also planning state junior choral and harmonica band contests and ensemble junior concert for state meeting.

For the church music, we have established a department in our State Bulletin wherein suggestions for good music for choirs will be given each month. We hold hymn singing and hymn playing contests, and endeavor to raise the standards of Sunday school music. We encourage choir schools, and are enlisting the aid of choirs throughout the state in a choir festival during our state meeting, with a massed choir concert, and outstanding choirs in special numbers.

We are trying to establish a \$10,000 loan fund for music students, to receive a musical education, at the same time developing a sense of responsibility. Several students are now being aided through our fund, but many others are asking loans which we are unable to provide.

We are establishing an artists' bureau through the Federation, whereby those who are fitted for concert work, artist or student, may receive hearing through our music clubs.

Junior, student, and young artist contests are held for community, district, and state: winners progressing to the capital district (four states), thence to the national. Winners of national contests possess an artistry that comes only through long, intensive training and experience which the preliminary contests help to develop.

We are seeking the best native Virginia compositions, to have them adequately produced at our state festivals and on club programs. We have established a V. F. M. C. chapter of the MacDowell Colony League, and Junior Crusade, and are asking

clubs to give benefit MacDowell programs for the Colony.

Finally, we are enlisting the aid of all musical organizations, state and local, in establishing securely a great music festival for Virginia, as the *Eisteddfod* of Wales, wherein our whole state may come together in song and contest and music of every class: when our best native artists and composers may receive adequate hearing and encouragement, and our children and students may derive stimulus and inspiration that shall ultimately mean higher musical development for *all* of Virginia.

ANNABEL MORRIS BUCHANAN

WANTED, A TWIN

By Nelson Phinney

Fifth Grade, Norfolk, Virginia

If you know a little boy
About as old as me
With curly hair and big blue eyes
Who loves plum jam for tea;
Who likes to lie upon the floor
And read out things aloud,
Who does not always shut the door
And thinks all the girls are proud,
Who wants to be a policeman
Or p'raps a sailing pirate bold,
And go a sailing around the world,
To search for hidden gold,
Who feels so awful lonely
And wants a puppy dog,
Please pack his toys in a tin
And let him come and be my twin.

—From *The Journal of the
National Education Association*,
December, 1929.

One-half of the school superintendents in the United States hold membership in the Department of Superintendence of the National Education Association.

THE PLACE OF MUSIC IN THE CURRICULUM

WHEN does an art expression, such as music, arise in the world? Is it not when some individual has had an experience which is precious to him, which he wishes in some way to record and to make as nearly as he can permanent?

Consider a simple example such as a painting or a drawing. The savage, the first man, or the oldest man, sees either in the outside world or in his mind, something which seems to him so beautiful that he wishes to preserve it or the memory of it. With whatever medium he has at hand he endeavors in some way to make a record of it. That record is crude at first, but is perfected as attempts are repeated. Always it has in it the germs of what we today designate as an art work. This is true in sculpture, in the dance, in every form of art, and doubtless it is true in music also. We go through a great struggle, a period of noble aspiration, through any beautiful or otherwise memorable experience, and we like to preserve it by making some image or expression of it. When that is a simple and natural expression with little thought, with slight conscious control, it may be little more than a shout, a gesture, a leap. When creative thought is given to it, the result may be a song or a dance or a drama.

Two conditions result as soon as this conscious product is made. First of all we have the thing there to contemplate and to cherish as at least a partial representation of the original experience. There is this attribute in many kinds of keepsakes, and due to this fact they have woven into them, at least for us for whom these associations arise, an element of beauty. This explains much of our collecting of mementoes. All of us have at home in our bureau drawers, or the old fashioned what-nots, things which at the time we get them were so interwoven with a precious experience that keeping them helps to preserve the oc-